

Literature and Psychology

THE QUARTERLY NEWS LETTER OF THE CONFERENCE ON LITERATURE AND PSYCHOLOGY OF THE MODERN LANGUAGE ASSOCIATION

Editorial address:

Department of English
Mott Hall, The City College
New York 31, N. Y.

Leonard F. Manheim, Editor
Eleanor B. Manheim, Associate

Officers for the 1958 Meeting

Wayne Burns, University of Washington,

Chairman

Leonard F. Manheim, City College of New York,
Secretary

Editorial and Steering Committee

Louis Fraiberg, University of Michigan

Helmut E. Gerber, Purdue University

Simon O. Lesser; Louis Harris & Associates

Vol. VIII

Spring 1958

No. 2

So dark a mind within me dwells,
And I make myself such evil cheer,
That if I be dear to some one else,
Then some one else may have much to fear;
But if I be dear to some one else,
Then I should be to myself more dear.
Shall I not take care of all that I think,
Yea, even of wretched meat and drink,
If I be dear,
If I be dear to some one else?

—Tennyson
Maud—Part I (XV)

I N T H I S I S S U E

Announcements and Comments. 18

"The Great Good Place:

A Journey into the Psyche,"

by Joseph M. DeFalco. 18

In response to your Editor's inquiry whether it would be appropriate to designate this paper as criticism informed by the analytic psychology of C. G. Jung, the author replied as follows: "...the reading, although obviously Jungian, is not particularly a point by point analysis with-in any particular part of Jungian Psychology. I did not attempt to do a systematic analysis within the psychology; I allowed the story to formulate the patterns, bringing the Jungian framework to bear afterwards." Mr. DeFalco took his B. A. degree at Washington and Jefferson College and his M. A. at the University of Florida, where he is now working on his doctorate. He has specialized in the study of Jung's interpretations of myth and psychology as applied to literature, his Master's essay being entitled "The Ritual Journey in Huckleberry Finn."

"Robert Penn Warren:

The Psychology of Self-Knowledge,"

by Charles A. Allen. 21

Mr. Allen will be remembered for his study of "Mark Twain and Conscience" published by us just one year ago (VII, 2, 17-21; see also VII, 3, 43). The author is now Assistant Professor of English at Long Beach State College in California.

Book Review and Rejoinder. 25

Another Jungian item for this issue is supplied by Professor William Bysshe Stein's review of Dr. M. Esther Harding's work on Bunyan's Pilgrim's Progress, entitled Journey Into Self. Professor Stein accepted the offer we made when we first received this book for review (VII, 4, 57).

Mr. Lesser replies to Professor Fiedler's review of Fiction and the Unconscious.

Listing of Works Received. 28

With brief comments on some of them.

Bibliography (XXX). 28

Offprints, contributions, and items from recent publications.

ANNOUNCEMENTS AND COMMENTS

* We can corroborate officially one of the items on the mimeographed slip enclosed with our last issue in no better way than by quoting from a letter to your Editor from Professor Stone, Executive Secretary of MLA:

This letter will come to you as a somewhat delightful surprise, no doubt. I report that the Executive Council at its meeting 28 March 1958 voted to admit LITERATURE AND PSYCHOLOGY to Group Status in the MLA beginning with the 1958 meeting.

... At this late date I can schedule you in a room which will hold approximately a hundred people. Perhaps you would like to drop in to the office at your convenience within the next two weeks to discuss the most appropriate time at which to schedule this meeting.

Good luck.

The appointment was made and kept, and the meeting has been set for a time which will produce the least possible conflict; viz.,

Sunday, December 28, 1958, at 9:15 a. m.

The Conference officers and the Editorial and Steering Committee selected at the 1957 meeting will continue to act for the new Discussion Group, which will bear the title

General Topics 10: Literature and Psychology.

The program for this first meeting of General Topics 10 is now being prepared under the direction of the Chairman, Professor Wayne

Burns. Further details will appear in the summer and fall issues of this journal.

* The Conference on Literature and Psychology has not only progressed to a Discussion Group of MLA but also, indirectly, into a Symposium to be sponsored by the national organization representing the other discipline involved, the American Psychological Association. Your Editor has been invited by Professor Harold G. McCurdy, Program Chairman of Division 10 (Division on Esthetics) of APA to organize and chair a symposium to be entitled

Influences of Depth Psychology on Literary Criticism.

This symposium will take place during the 1958 meeting of APA, which will be held in Washington, D. C. The exact place of the meeting will be announced in a later issue, but the time set for the symposium is

Monday, September 1, 1958, at 10 a. m.

Participants, in addition to the chairman, will be Paul C. Obler (English) and James McClintock (Psychology), both of Drew University, discussing their psycho-literary textbook, The Ages of Man (see VIII, 1, 13); Paul Swartz (Psychology) of the University of Wichita, Kansas, speaking on Literature as Art and as Knowledge, and Simon O. Lesser (English), discussing one of the aspects of Fiction and the Unconscious. Mr. Lesser will also be represented at APA by participation in another symposium sponsored by the Division of Clinical Psychology.

THE GREAT GOOD PLACE:
A JOURNEY INTO THE PSYCHE

In The Great Good Place /1 Henry James uses a dream sequence as the vehicle in which to project the protagonist into a journey through the unconscious. This journey leads the central character into the deep recesses of the psyche, where the ego, overwhelmed by the pressures of the conscious world, is healed by the tender care of the Great Mother archetype and emerges reborn. By symbolic allusion the action proceeds through the traditional life-death-rebirth pattern.

Throughout the story James uses rain and water, and bell images, as unifying devices to point up the various stages in the journey. These images not only give unity to the structural pattern, but also function as foreshadowing details, and in some instances establish mood in direct correlation with the revelation of the plot. Rain, the more frequently used image, establishes in the opening lines an ironical tone, sets the mood of apprehension, and directly foreshadows the eventual resolution of the inner conflict:

George Dane had opened his eyes to a bright new day, the face of nature well washed by last night's downpour and shining as with high spirits, good resolutions, lively intentions—the great glare of recommencement in short fixed in his patch of sky. (p. 385)

The irony of this statement becomes apparent in the succeeding paragraphs, for although George Dane has "opened his eyes," it is to a world that for him is dead. He is described as oppressed and distraught, and the images suggest his plight:

He touched nothing, approached nothing, only turned a heavy eye over the work, as it were, of the night.... he had simply gone to sleep under the net and had simply waked up there. (pp. 385-86)

The central intelligence reveals the protagonist's association of rain with the symbol of hope and purification.

The rain had been audible and in a manner merciful; washing the window in a steady flood, it had seemed the right thing, the thing that, if it would only last, might clear the ground by floating out to a boundless sea the innumerable objects among which his feet stumbled and strayed. (p. 386)

The rain does in fact become a purifying image at a later point in the story, but at this point it is only a hollow hope, for the protagonist is unable to utilize his creative capacity. Further, the loss of wholeness is illustrated in the following passage:

But there still on the table were the bare bones of the sentence...the sin-

gle thing borne away and that he could never recover was the missing half that might have paired with it and begotten a figure. (p. 387)

It is also significant that James chooses such words as "borne away" and "begotten," for they serve to heighten the ironical function of the rain symbol, as well as to establish an environmental frame of reference for the forthcoming allusions to birth.

One more reference to rain in the early part of the story has significance in the preparation for this journey into the psyche. It occurs when George Dane is talking to his butler. He says, "Perhaps it will rain—that may not be over. I do love the rain." (p. 389) Thus he makes overt the expression for this symbol of purification, even though it has proved ineffectual up to this point. However, he is on the threshold of his journey, and this remark takes on atavistic overtones. The suggestion given by James is that Dane, pressured and burdened in the conscious world, can no longer continue forward. Hope lies only in some regressive step.

At this point the protagonist completes the second stage of the cyclic development. Here, too, the first bell image is invoked. George Dane has lived and liked life in the past, as James describes him, and now he has figuratively died. Immediately after the "vibration of the electric bell" (p. 390), he descends into the depths of the psyche and the womb of the Great Mother. The caller who is ringing the bell proves to be the young man who not only functions as the springboard that helps propel Dane into the psyche, but who is also the same young man that proves to be the link between the two worlds when Dane returns to the conscious world.

With the beginning of the dream sequence, the images become warm and fluid, suggestive of the womb. In this symbolic pre-natal state everything is fertile and productive. When he first enters this symbolic realm, Dane sees a "wide far-reaching garden" (page 391), suggestive of boundlessness and contrasting with the conscious world where everything was close and oppressive. After the healing of his soul and the resolution of his internal conflict, he emerges reborn from the womb of the Great Mother.

The first process which the protagonist goes through in this "Great Good Place" is a ritualistic baptism by immersion. Symbolically the mind is cleansed of all prior ins of the conscious. The description of Dane's reaction to this immersion points up the womb symbolism:

This was a current so slow and so tepid that one floated practically without motion and without chill. (p. 391)

He is in this symbolic baptismal bath with a "Brother," and both are completely immersed to their chins. With the entrance of the "Brother," the theme begins to ramify, for the psyche is not just an individual one: it is a part of the psyche of all mankind. The "Brothers" in this psychic "cloister" become priests worshipping "the great agent in the background the innermost shrine of the idol of a temple." (p. 403)

After the cleansing rites and the immersion into the figurative placenta, the child

of the psyche is ready to be born again, but the Great Mother does not simply bear the child and then send it back again into an adult world of the conscious; she must nourish and care for the child through its various stages of development. Such is the case with George Dane as his rebirth takes place. His first view of the realm outside the womb is described by the central intelligence:

This was the part where the great cloister, enclosed eternally on three sides...opened to the south its splendid fourth quarter, turned to the great view an outer gallery that combined with the rest of the portico to form a high dry loggia. (p. 392)

With this view of the outer sphere in the abode of the Great Mother, Dane is prepared for his figurative rebirth. Here the bell image is again invoked; it serves to illustrate the step that has been taken, as well as to point up the incomplete development of the child:

But whenever he chose to listen with a certain intentness he made out as from a distance the sound of slow sweet bells. How could they be so far and yet so audible? How could they be so near and yet so faint? (p. 392)

The Birth is a quiet one, and as Dane's awareness progresses, the central intelligence relates that his impressions "melt" into each other, as, "for that matter, every form of softness, in the great good place, was but a further turn, without jerk or gap, of the endless roll of serenity." (p. 393) As this development takes place, there are several allusions made to its childish state. In one place when Dane is discussing what they should call this place, with one of the "Brothers," they are referred to in this manner:

They sat there as innocently as small boys confiding to each other the names of toy animals. (p. 394)

In another place, the central intelligence remarks,

The intelligence with which the Brothers listened kept them as children feeding from the same bowl. (p. 397)

In still another place Dane and one of the "Brothers" are engaged in a conversation and they directly make the allusion:

'The next thing you'll be saying that we're babes at the breast!'

'Of some great mild invisible mother who stretches away into space and whose lap's the whole valley—?'

'And her bosom'—Dane completed the figure—'the noble eminence of our hill? That will do; anything will do that covers the essential fact.' (p. 408)

With the careful nursing of the child of the psyche by the Great Mother, "the inner life woke up again" (p. 403), and with this re-awakening it further develops through "slow soft stages of intelligence and notation" (p. 404). From this stage it next moves to a more formal education and is able to use the library and to read and write. However, mere formal education in itself is insignificant without insight, and it is the insights

which the child of the psyche gains while at the bosom of the Great Mother that prepare it for the eventual completion of the rebirth process.

One such illumination is revealed in a conversation between Dane and one of the "Brothers." This conversation reveals the true meaning of the journey and crystallizes the entire theme of the story. The two are discussing the meaning of the good place; the "Brother" tells Dane,

'It's as simple a story as the old, old rupture—the break that lucky Catholics have always been able to make. . . . I don't speak of the pious exercises. . . . I speak only—if one has a self worth sixpence—of the getting it back. . . . So it was high time that we—we of the great Protestant peoples, still more, if possible in the sensitive individual case. . . . should learn how to get off, should find somewhere our retreat and remedy.' (p. 395)

Here James criticizes the established church for its failure to provide for the vital spiritual needs of man. Even in the case of Catholicism, which refers to itself as the "Mother Church," the "Brother" suggests that its rituals have the character of "pious exercises." In the case of the Protestant church such rituals that contain the essence of rebirth patterns for man are nonexistent. Thus, James seems to suggest, each man must make his own ritualistic journey through his own psyche, where he becomes the celebrant and communicant himself, at the breast of the archetypal Great Mother. In this archetype he finds a Great Mother more effectual than the organized church which deals only in externals. In the depths of the unconscious man communes with the souls of all mankind and participates in what Jung was later to call "the collective unconscious." This spiritual communion, then, constitutes the essence of the rebirth process.

As the inner-illuminations take place within the unconscious, the bell image is again invoked. This time it is described as "a far bell" (p. 396), and it occurs when Dane is beginning to perceive the true significance of the young man who has taken his place. "I just dropped my burden—and he received it." (p. 396) Here the young man

begins to take on the function of Savior for Dane. James has already prepared the way for such an assumption, for the young man has shown Dane the way to "The Great Good Place."

With the understanding of the Savior function, the healing of the soul being complete, Dane is ready to again return to the conscious realm. The central intelligence relates,

What had happened was that in tranquil walks and talks—the deep spell had worked and he had got his soul again. (p. 406)

And in the final part of the story, the unifying image of rain is again invoked. This time, however, the symbol functions as true purification and regeneration image. Contrasted with the first section where the rain is described as a downpour, here the image carries pleasant connotations:

And he stood and looked at the splash of the shower and the shine of the wet leaves. It was one of the summer sprinkles that bring out sweet smells. (p. 407)

We further see a contrast in seasonal imagery, for in the first section it is May, but now it is figuratively summer, with the rebirth complete.

When Dane awakens from his dream, it is again raining, "the great rain of the night," but this time he is able to face the symbolic connotations of the darkness with his renewed vitality of spirit. Further, he identifies the young man with the "Brother" of the psychic world. With this recognition comes the awareness of a brotherhood even in the conscious world, and Dane's quest for rebirth through the symbolic journey into the womb of the Great Mother is complete.

Joseph M. DeFalco
Department of English
University of Florida
Gainesville, Florida

1/ The Short Stories of Henry James, ed. Clifton Fadiman (New York: Modern Library, 1945). All page references in the text are to this edition.

ROBERT PENN WARREN:
THE PSYCHOLOGY OF SELF-KNOWLEDGE

"Tell me about your father," my heart suddenly
Choked on my words, and in the remarkable quiet
Of my own inwardness and coil, light fell
Like one great ray that gilds the deepest glade,
And thus I saw his life a story told,
Its glory and reproach domesticated,
And for one moment felt that I had come
To that most happy and difficult conclusion:
To be reconciled to the father's own reconciliation.

—R. P. W.
Brother to Dragons

A reading of Robert Penn Warren's fiction is a stimulating and somewhat arduous experience: stimulating because of the author's psychologically valid insight into the nature and origin of man's good and evil, and arduous because of the melancholy tone of his voice. The brooding insistence on the necessity for self-knowledge remains long after all else has been forgotten.

The incidents in the five novels are comparatively few: large, heavy masses, shaped into structures of conventional rising action, key moment, climax, and dénouement. Names of characters are repeated from work to work; often the story is narrated by one of the principal characters (usually one about thirty years old); always the setting is the nineteenth or early twentieth century South (usually Kentucky-Tennessee, the land of Warren's origin), and always there is a variety of character (the world) to test the protagonist (the idea). Always, from Night Rider (1939) through Band of Angels (1955), the conflict is that of the individual against the world. In their obsessed attempts to impose order on a chaotic world, the protagonists suffer physical defeat but gain the victory of self-knowledge.

This essay will be concerned mainly with the psychological validity of Warren's characters. Some of them are emotionally secure and affectionate persons—who live at ease in the world, who synthesize their vision or "idea" with the diversity of external reality. The protagonists, however, are emotionally insecure individuals—who are anxious and defensive, who may or may not discover the pattern of their insecurity and so gain the strength that comes with self-knowledge and self-acceptance. Often Warren successfully uses his considerable understanding of depth psychology to explore the unconscious motivations of his characters.

The setting of Night Rider is rural Kentucky around the turn of the century. Mr. Munn, a young lawyer imbued with a rigid sense of justice, joins a group of night riders, tobacco farmers who are attempting to protect themselves from the exploitative practices of a buyer's monopoly. Munn's rationalized motive for joining the terrorists is "justice"; his hidden motive, however, is a bewildered need to find his own identity. Of course he cannot discover this meaning in the blackmail, arson, and murder of the clan-destine night riders. Nor can he find himself through others: the loveless copulations, the nervous admiration for a substitute-father, the friendships with those who pos-

sess certainty and love. Knowing no more about his own strength and weakness in the end than at the beginning, he is at last shot down for a murder he did not commit—his search for self-knowledge a failure.

Mr. Munn is the type of hostile protagonist who will appear in the later novels. The secondary characters are designed to illuminate Munn's predicament—a method which is typical of all Warren's fiction.

The weak and the frightened are the main types, and the ones usually best established. They are the credible blends of good and evil: illiterates such as Turpin or urbane spellbinders such as Tulliver. They are Mr. Sills and Professor Ball, frail dynamos of obsessed purpose. There is the amoral Dr. MacDonald, whose self-confidence is little more than a hostile defense. Sukie Christian, who becomes Munn's mistress, is as hollow as her lover, a nice illustration of one of Warren's favorite observations: the weak are drawn to the weak, the strong to the strong.

The people who feel at home with themselves and with the world are Mr. Christian, the impulsive, affectionate man of direct action; Willie Proudfit, the man who best estimates his own meaning. Willie's self-knowledge, and his consequent self-acceptance, is founded on a deep love of his past, of his rural tradition, and of his parents—an acceptance which is deftly symbolized by his decision to give up his wanderings and return to the spot of his birth.

Night Rider introduces the types which the author will run through their paces from story to story (the stories, mostly written during the thirties, are collected in a volume called Circus in the Attic, 1942), from novel to novel, and often from poem to poem. The securities and insecurities of the characters are evident enough, largely because they themselves frequently ruminate on their own fallibilities, and those of everyone else. Percy and Sukie can tell themselves that they are cold, cold, and that Tulliver is cold too, and that Mr. Christian is not. What they cannot see is what makes for the coldness. Warren, however, allows the reader glimpses of the origins of love and hostility. As has been suggested above, the reasons for Proudfit's nature are indicated. Two crucial facts about Sukie and Percy are scarcely given enough emphasis, however: she has been stranded in childhood without a mother and he without a father, both deprived of models for confident sexual roles. But these insights into the genesis of good and evil

in Night Rider and in the short stories are not as solidly dramatized as they are in the second novel, At Heaven's Gate (1943).

Bogan Murdock, a Kentucky tycoon of the 1920's, is a key character in At Heaven's Gate, for he generates much of the action. Arrogant and ruthless, he attempts to maneuver people as he does things. He uses the good name of his best friend, Private Porsum, as a screen to hide his own dishonesty and brutality. Bogan is responsible not only for the financial disasters of his banks and the human suffering which surrounds his industrial interests, but also for the catastrophes that strike his family. He breaks the spirit of his wife and son, and drives his daughter, Sue, into a rebellion which forces her to an early death.

Although the causes for his hostility are not explained, it is obvious that Bogan has refused to confront his past. He has romanticized it by converting his father's act of murder into one of honor. The honoring of the father in this way thus becomes a symbol for his failure to know himself. It is also an elliptical way of suggesting, perhaps, that his hostility has its origins in a childhood as frustrated and anxious as that of his daughter.

Sue Murdock's sexual affairs are little more than wild graspings after the strength and love which her parents were unable to provide. Before she is murdered by the fake poet and homosexual prizefighter, Slim Sarrett, she rejects everyone in her muddled rebellion against her father. Sue's inability to love Bogan or her fiancé, Jerry (Bull's Eye) Calhoun, or the labor organizer or Slim Sarrett or herself, is obviously the result of the frustrations and anxieties imposed upon her by her parents.

Presumably the hostilities of the other characters also have their sources in childhoods frustrations, but Warren does not explain why Slim, who hides from his real parents, erects a defensive myth of a drunken father and a promiscuous mother; or why Ashby Windham seeks so fanatically after Christ's love. The ironic cynicism of Duckfoot Blake and the inflexible aggressiveness of the labor organizer are also unexplained.

Jerry Calhoun, however, is made fairly plausible. Ashamed of his father's inability (as Jerry estimates it) to dominate the brute world, Jerry is drawn towards the father-strength (as he estimates it) of Bogan Murdock. Ultimately betrayed by Bogan, the young man returns to his authentic father, whom he now realizes he had always wished dead. Thus Jerry makes the first turn toward self-knowledge: he accepts the truth of his past. His act of turning toward heaven's gate emphasizes the underlying psychological reasons why all the other characters are doomed to hell's gate: they have been so wounded, made so defensive, that they cannot accept the reality of their pasts and the truth about themselves.

Even as a child Amantha suspects her parentage; but she denies her suspicions. In so doing she sets the pattern for her later denials and concealments. Refusal to admit her heritage breeds an increasing burden of defensive fear, betrayal, and cynicism. Only at middle age does she fully acknowledge her drop of Negro blood. The theme—that the

truth must not only be accepted but proclaimed—is further emphasized, even didactically emphasized, by the method of contrasting and comparing Amantha with a number of other insecure characters. Alec Hinks uses a pseudonym (Hamish Bend) designed not only to conceal but even to reject his hated parents. His compulsive search for wealth and prestige and his guilt-inspired kindness toward Negroes are signs of his defensive anxiety. His nearest approach to acceptance and proclamation is his sardonic death speech: "Ass deep in niggers." Lieutenant Oliver Cromwell Jones, the Negro called Rau-Ru, is obsessed with the desire to revenge himself on the system which has molded him: he futilely seeks identity with the idea of revolution. Seth Parsons and his wife Idell work hard at "bed-breaking" and money-making in a desperate effort to forget their early lives.

Tobias Sears carries within himself a vision of New England superiority, a defense imposed by his authoritarian father. Out of guilt and in an effort to establish a role for himself, he goes in for Negro amelioration and the humanitarian notions of Ralph Waldo Emerson, although he flees from knowledge of Amantha's blood. As the years pass by, he sinks inexorably into drink and failure, but in the end a revelation saves him.

His vision comes toward the close of the novel. He physically attacks a white supremacist who is insulting a Negro. The Negro, Lounberry, has come searching for his aged father, Old Slops. Amantha, the point-of-view character throughout, summarizes the action and its meaning: "In the hurt vanity of defeat, now in the last attempt to deny kinship with the coon, [Tobias] had struck out to defend the coon. Brother to coons, by accident not design, but I don't suppose it matters how it came about, just so it came. . . ."

Within a few hours after the "accident" Tobias has shed his hieratic image of superiority and has become a man of spontaneity, faith, and love. He helps Lounberry scrub and perfume Old Slops, thereby ritualistically accepting his own grim New England father; and then, free to accept Amantha as she is, resurrects her dignity and hustles her into the moonlight of love.

This is probably one of the swiftest journeys from emotional rigidity to spontaneity in the fictional record of mankind, and one wonders whether Tobias is sufficiently prepared for the blow in Lounberry's defense. Has Tobias previously glimpsed enough of the truth about his father and himself to make the crystallizing act possible? So far as I can discover, Tobias knows little more about himself in the second before the fight than he knew as a student at Harvard. "The hurt vanity of defeat" is about all that prepares for the sudden insight.

The work has other defects, but my point at the moment is that Band of Angels focuses sharply Warren's central meaning. Acceptance of the parent symbolizes a realistic appraisal of the past; symbolizes an estimation of strength and fallibility, and an acceptance of them. Such self-knowledge means that repressions are released, anxieties alleviated, and defenses cracked. Hostilities are lessened, the compromises demanded by "the warm world and its invisible fluids by

which we live" become possible—and thereby Warren's "terrible division of our age" is made less terrible.

World Enough and Time (1950) has as its setting the frontier Kentucky of the first quarter of the nineteenth century. Its two protagonists, Jeremiah and Rachel Beaumont, are tricked into marriage through their own weakness and the "mask of the world," Willkie Barron. They are betrayed by the same combination into murdering Cassius Fort, the real world, the world of compromise. Willkie connives at Jeremiah's condemnation to hanging, but at the last moment rescues Rachel and Jeremiah from prison and arranges their flight to Big Hump's band of renegades in the western swamp. There Rachel kills herself, and Jeremiah determines to return and proclaim his guilt, a decision which the pirouetting Willkie blocks by having Jeremiah murdered.

The novel is Warren's most imposing panorama of good and evil. There are the people of animal craft and cunning, such villains as Bumps, Jessup, Big Hump, Lilburn, and One-Eye; the people of strength and goodness, such as Fort, Dr. Burnham, Jeremiah's two lawyers, the jailer Munn, and Willkie's father; the people of the great middle ground, blends of good intention and weak performance, such as Crawford, Mrs. Fort, Mrs. Jessup, and Parton. Scrogg is coldly efficient in his maniacal attempt to impose justice (New Court) on the world. Willkie, after becoming United States Senator, kills himself because he is a hollow man. All of these characters really serve as foils to Rachel and Jeremiah in the sense that both incorporate in their natures the main tendencies of all of the secondary characters, and in the sense that each of the subordinate characters is either more or less of idea or of world. Willkie, for example, is pure compromise; Scrogg, pure idea.

The unconscious motivations of Jeremiah and Rachel are clearly explored, and derive ultimately from the frustrations inflicted by their parents. Both sets of parents fail to provide their children with flexible patterns of conscience and conduct, and burden them with unconscious guilt which motivates their elaborate, and psychologically credible, system of self-destructive defenses—vanity and self-pity and secretiveness and rigid ideas of honor, to mention only the most damaging. Because these defenses prevent them from seeing themselves and the world, they betray themselves, their parents, and the world.

There are, however, three lapses from psychological realism. Jeremiah's awakening, when it finally blooms in the closing pages, seems a little forced; although Jeremiah has been adequately prepared for his insight, the reader is not convinced that the revelation could formulate itself so swiftly and confidently.

Willkie Barron, thoroughly unreliable, is apparently as much a mystery to the author as he is to Jeremiah. Willkie's father and mother are affectionately disposed toward themselves and the world; Willkie certainly did not learn his villainy from them, or from anyone else, so far as the reader can observe. Since he is central to the structure and theme of the novel, the genesis of his neuroticism needs exploration.

The men of honor, compassion, and love in

World Enough and Time were apparently born with their various nobilities. Fort, Madison, Dr. Burnham, Hagwood—important secondary characters designed in part as foils for Jeremiah's weakness—are simply facts of goodness. How they became so imposing, plagued only with foibles of impulse and impatience, is not indicated. Since Warren's basic psychological assumption is that the individual's pattern of security and insecurity is largely fashioned by his parents, the novel might have been strengthened if he had dramatized at least one example of emotional stability.

The meaning found in Band of Angels shows itself in World Enough and Time, although in a different dimension and more obscurely. When Jeremiah determines to proclaim the truth about himself, he, like Lounberry and Tobias, is honoring his father, for the murdered Cassius Fort had served as a father surrogate to young Jeremiah. Acceptance of the father once again means recognition of the truth and self-acceptance, once again means a reconciliation of the individual and society.

From a literary point of view, the weaknesses of these last two novels are typical. The dénouements do not accommodate the protagonists' spiritual discoveries. Some of the symbols, such as the dark caves and icy trees, in World Enough and Time, are too explicit. The author's attitude toward his characters seems a little solemn, almost refracting an aura of depression. And there is a major shortcoming: despite the presence of several interesting and rounded characters, not one of them is memorable, perhaps because of the introspective quality of the narrative.

Jack Burden and Willie Stark, however, are memorable, and in most ways All the King's Men is a superior novel. The ironic and compassionate tone is better sustained than in the other works. Its narrative structure is tighter and better paced. The securities and insecurities of the main characters are better dramatized. And the slow, painful journey from defensive boredom to faith in the world is followed in more detail than elsewhere in the fiction.

The narrator and main character is Jack Burden, Governor Willie Stark's cynical errand boy. Ironically defining himself as "the nuts," he works with several other bewildered and hostile people to bring about the death of his three best friends: Adam Stanton, Judge Irwin, and his boss Willie. Thus, as the result of a pilgrimage of violence (the usual pilgrimage of the Warren protagonist), he discovers that the "convulsion of the world" is more than a "Great Twitch." What he learns about life and his responsibility toward it, he learns in various ways, but mainly through his experiences with Willie Stark.

Willie, left motherless as a child, never had any "fun" as a boy or young man. Desperately seeking release from the drudgery and bleakness of his father's farm, he reads law by night and finally becomes a small town lawyer and politician with a naive and rigid idea of justice which soon betrays him; but Jack Burden, the young newspaperman assigned to Willie's first campaign for governor, awakens Willie to the world's evil. He quickly formulates his new insight into a working philosophy: "Man is conceived in sin

and born in corruption and he passeth from the stick of the didie to the stench of the shroud." He uses this easy knowledge—find the concealed evil, "there is always something"—to become governor and to maintain his power, hoping that the unrelinquished idea of justice and purity can escape contamination from the means he uses to dominate the "muck" of the world.

This muck is for both Willie and Jack the chaos outside themselves, the chaos which Jack attempts to handle through indifference and the "Great Sleep," and which Willie attempts to master by bribery, blackmail, and force. For the author and the reader, however, the confusion lies primarily inside the two men, in their inability to estimate themselves and others.

At the deepest level, then, Willie's tragic flaw is this: he does not suspect that everyman is a compound of good and evil. He thinks he is crushing only the cowardice and greed of his enemies; he is of course trampling the dignity and love of his friends as well as his enemies. He estranges himself from his admirable wife, Lucy, betrays the pride and love of his secretary, Sadie Burke, and tries to use the Stantons to establish a hospital untouched by corruption—the old, inflexible dream of purity, the "idea" which he cannot synthesize with the "fact." He is partially responsible for the deaths of his son, of Judge Irwin, of Adam Stanton, and of himself. Only when he is dying does he begin to understand his own motives. "It might have been better," he tells Jack.

In the beginning, several others, most notably Jack Burden, his mother, Sadie Burke, and the two Stanton children are also romantic, deceived Willies. Ruminating about his friend Adam, Jack makes an observation which could be applied to the others:

"...he [Adam] has lived all his life in the idea that there was a time when everything was run by high-minded, handsome men wearing knee breeches and frock coats, or even buckskin and coonskin caps, as the case may be—for Adam Stanton isn't any snob—who sat around a table and candidly debated the good of the public thing. It is because he is a romantic, and he has a picture of the world in his head, and when the world doesn't conform in any respect to the picture, he wants to throw the world away. Even if that means throwing out the baby with the bath."

But, unlike Willie, all except Adam learn to see and accept the truth about themselves. Through violence they gain a self-knowledge such as Lucy Stark has had all along. (Unfortunately, the childhood origins of her serenity are never mentioned.)

Jack Burden's search for knowledge is given the most attention, and is used to illuminate the searches of the others who gain understanding of themselves. An interpretation of Jack's experience will reveal the depth of Warren's insight into the meanings of frustration, repression, anxiety, and defense.

Jack's trouble begins with his parents. His nervous mother and her succession of husbands deceive the child about the identity of his father, who is finally revealed as

Judge Irwin. Perhaps sensing the duplicity, or at least knowing that something is wrong, Jack attempts to allay his anxiety by taking refuge in a romantic concept of his aristocratic heritage. For it is a fact that he, along with Adam and Anne, do represent the best society not only of Burden's Landing but also of the state. Jack gradually constructs his aristocratic "picture," and when his parents fail to conform to the idealization—and to Jack they are always failing through selfishness and ineffectuality—he attempts to throw them away.

But he also loves his mother. The conflict between his need and his denial gradually forces him to attack his picture as well as his mother. Thus he flees from his engagement to Anne, marries and quickly divorces a woman who is his inferior, and ironically mocks his own notion of superiority by becoming a hard-boiled journalist and handyman for Willie.

The middle section of the novel shows the gradual cracking of Jack's defenses. He learns a good deal by observing and working with Willie and Lucy, Sadie and Sugar Boy, Anne and Adam, and he even learns from Cass Mastern, the long-dead ancestor whose biography Jack is attempting to write. Despite his steadfast hard veneer, he gradually develops a sense of wonder and pity, of compassion and tolerance, of responsibility to self and to others. He is credibly prepared to emerge with self-knowledge from the violence and catastrophe which envelop him. Both come suddenly and in full measure.

Shocked when the inviolable Anne becomes Willie's mistress, Jack flees temporarily to California, but soon returns to complete a job for Willie—that of removing Judge Irwin's opposition to Willie's plans for becoming a senator. Using his little motto, "There's always something," Willie had set Jack searching for the taint in the Judge's life. When Jack finally reveals his father's corruption, the Judge kills himself rather than bow to Willie's blackmail.

The suicide evokes a grief-stricken scream from Jack's mother, a scream that leads Jack to the discovery that she is more than an enamelled adventuress, that she had always loved the man whom he too had loved. His parents discovered and accepted, Jack is able to quickly complete his education: to accept his partial responsibility not only for his father's death but also for the two deaths which quickly follow, Willie's and Adam's; and to accept his total responsibility for "the convulsion of the world."

The symbol and its meaning is an ancient one, and Warren frequently, through connotative language, suggests the mythological, legendary, and historical authority of his image.

The hour is late,
The scene familiar even in shadow,
The transaction brief,
And you, wanderer, back
After the striving and the wind's word,
To kneel in the sacramental silence
of evening
At the feet of the old man. /1

1/ From "The Ballad of Billy Potts," Selected Poems, 1944.

But the reader is less concerned with the mythic, legendary, and historical associations than he is with the honesty and force of Warren's own vision. Although the vision might be more convincing if the father-son conflict were more openly revealed—frankly dramatized as an expression of Oedipal conflict—Warren's accomplishment is a "happy

and difficult conclusion," both as art and as neo-Freudian psychology.

Charles A. Allen
Department of English
Long Beach State College
Long Beach 15, California

BOOK REVIEW

M. Esther Harding, Journey into Self
(New York, Toronto & London: Longmans, Green; 1956)
Pp. ix + 301. \$5.00

This book is based on a series of lectures given to the students of the C. G. Jung Institute, Zurich, Switzerland, in 1954. This fact establishes the tone and method of Dr. Harding's interpretation of Part I of John Bunyan's The Pilgrim's Progress. This is to say that any reader familiar with Jung's Psychology of the Unconscious and Campbell's The Hero with a Thousand Faces would probably approach Christian's journey to the Celestial City in a framework not radically different from hers. This means that the study is not very exciting, for there is nothing new grafted on these two basic source books. Indeed, except for the parallels in symbolism and conflict drawn from her own experience in depth analysis, the treatment is distressingly mechanical. One might call it allegorical psychology since her relationships are rigidly controlled by the myth of the birth of the hero.

In order to legitimate her particular reading she makes certain basic assumptions which, unfortunately, do not coincide with literary scholarship on Bunyan's book. She argues, for instance, that "it is pretty certain that the impulse and the form of the work were original, for the author was an uneducated man who wrote his book while in prison, where he was immured for twelve years on religious grounds." It is generally agreed, however, that Bunyan was well educated for his times, conversant with contemporary readings of the Bible, with religious treatises and commentaries on the various books, and with popular tales like "St. George and the Dragon." In sum, Pilgrim's Progress is full of these associations. And what for Dr. Harding is topographically unique, like "the Slough of Despond," "the Valley of Humiliation," and "the Valley of the Shadow of Death," becomes for the student of Bunyan merely a synthesis of such knowledge.

These facts therefore clash with her conviction that the narrative is a product of the active imagination, a subjective experience sui generis in which Bunyan consciously participated and which he developed in order to resolve an intense conflict between his narrow religious creed and his natural impulses. Allegedly this took the form of willed introspection, a condition forced upon him by his long imprisonment when he had to fall back upon himself in an effort to master his bitter spiritual despair. According to Dr. Harding the dreams and visions of Pilgrim's Progress correspond to actual experiences of his adolescence and early manhood, tormenting fears and doubts in regard to his capacity to lead a virtuous life: they "are

a true picture of man's inner journey and subjective experiences." Yet, as a recent Bunyan scholar has noted, "the nature of every incident in Part I, and indeed the exact placing of each incident along the road, are determined fundamentally by Bunyan's Puritan theology, by his Calvinistic...views of the truly religious life." /1 In fine, Christian's search for redemption re-creates what his age called the spiritual combat, the saga of man's heroic struggles against the attractions of the world, the assaults of the Devil, and the weaknesses of the flesh. Obviously, then, the form and plot of Bunyan's story are not original. Its uniqueness lies rather in the author's ability to convey moral abstractions through the medium of nervous, homely dialogue and a vividly concrete descriptive style. As to Dr. Harding's premise that the book was written during his long prison term, it is now reliably ascertained that Bunyan only started his masterpiece during a six-month sentence occurring several years after the original imprisonment. This would seem to take care of the argument that the work sprang from an impulse of the active imagination.

I do not contend, however, that these observations completely invalidate her study, for there is little doubt that much of Bunyan's reading exposed him to motifs, figures, and symbols that belong to the long tradition of myth. The trials and ordeals of the Biblical heroes and other redeemers have their antecedents in a timeless past, and, since various aspects of the struggle with sin and guilt are substantiated in the dreams of patients undergoing psychoanalytical treatment, Dr. Harding has her precedents for designating certain characters in Bunyan's dream as personifications of unconscious material. Obstinate and Pliable, who attempt to dissuade Christian from continuing his journey, are taken to represent shadow qualities of a contrasting nature. The first stands for the unrecognized arrogance of the Ego, the second for the willingness to compromise in the face of difficulties. As negative components of Christian's psyche, they have to be acknowledged, or else the pilgrim will complete his journey under false spiritual colors. In the course of his various ordeals, he finally does admit their existence. But until he does, he finds himself plagued by ambivalent motivations. In her analysis Dr. Harding tends to identify every pair of characters possessing opposite traits with the undeveloped side of the hero's (Bunyan's) personality, though on occasions she shifts her categories to psychological types. The

vision of Passion and Patience at "the House of the Interpreter" reflect, respectively, the extraverted and introverted emotional attitudes of the pilgrim. Because the latter is dominant, it requires modification if Christian is to achieve true selfhood; and as Dr. Harding sees it, precisely this happens before the Celestial City is reached. In the last stage of the journey, because she encounters some trouble in trying to locate Jung's elusive anima, the emotional Faithful is transformed into Christian's alter ego, becoming in the process the feminine side of his consciousness. Dr. Harding attributes the absence of a true anima figure in the story to Bunyan's excessive fear of carnality, though the latter's two wives would suggest that he was not unacquainted with physical rapture.

If Dr. Harding is right in her numerous classifications of Christian's shadow inadequacies, I must confess that the twelve labors of Hercules were a picnic compared to his ordeal. This is especially true when he meets Apollyon in "the Valley of Humiliation." This monster, who is the embodiment of all the passions and desires of the libido, is the symbolic apparition of the Devil, but he cannot withstand the soldier enlisted under the banner of Christ. In this crucial victory Christian or Bunyan reconciles himself to the existence of a lower self whose energies, once acknowledged, can be adapted to constructive ends. But having destroyed this dragon of the primitive unconscious, he still has to overcome the terrible father and the terrible mother, Giant Despair and Diffidence. These two giants, who symbolize the archetypal parents, represent the insurgent forces of negative authority from which the pilgrim has not completely freed himself. Hence they

appear whenever he feels insecure. But this ancient family dream is resolved when Christian denies the infallibility of parental law and flees the dungeon in which they have imprisoned him.

To be sure, this is only a foreshortened sketch of Christian's trials, but I submit that most of his other adventures are only variations on those outlined above. It is no wonder, then, that his Ego is at last dethroned and the individuated Self dawns in his consciousness. His pain, suffering, and humiliation have purged him of any renegade desires. He is now in a position to view the theophany of the hierogamos, the conjunctio of matter and spirit which symbolizes the eternal union of opposites.

If in this review I seem to betray some impatience with Dr. Harding's interpretation of Pilgrim's Progress, it is because she approaches her task unimaginatively. She converts Jung's dazzling and sometimes inspiring psychoanalytical principles into the creaking machinery of statistical references. Her analogies are so dogmatically arbitrary that I, for one, believe that the book offers more exciting reading in the unsophisticated framework of Puritan fear of the devil and the flesh.

William Bysshe Stein
Department of English
Washington and Jefferson
College
Washington, Pennsylvania

1/ Pilgrim's Progress, ed. Louis L. Martz (Rinehart Editions; New York, 1956), p. vii

MR. LESSER REPLIES

[Fiction and the Unconscious was reviewed by Dr. Mark Kanzer in VII, 4, 56-57, and by Professor Leslie J. Fiedler in VIII, 1, 11-12. Mr. Lesser's reply is directed toward the latter review.]

I appreciate Mr. Fiedler's tribute to my "lucid style." I can return the compliment with interest. Mr. Fiedler throws his verbal brickbats with so much zest and aplomb that one watches bedazzled even when one is in direct line of his fire. It took me a time, I confess, to recover from the spell of those resounding epithets and ask myself, "What goes on here?"—and also, "Who? Me?"

Having recovered, I find that I cannot say as much for Mr. Fiedler's reading as for his writing. It seems to me that many of his criticisms rest, demonstrably, on a misapprehension of what I say.

"Committed as he is to the anti-biographical position," Mr. Fiedler writes, "Mr. Lesser looks for a theory of fiction that can be couched in terms of audience satisfaction." This topsy-turvy statement makes me wonder whether Mr. Fiedler was not too much occupied with what appeared to be a challenge to one of his own critical positions ("Connect! Connect!") to note what my book is about. It was of course my purpose to develop an esthetic of response to fiction, and it was because I was concerned with this that I felt that it was not only justifiable but desirable to focus on what the

work of fiction itself communicates to the reader and to disregard such things as biographical knowledge, since this is something the reader may not possess. If Mr. Fiedler reads the footnote on p. 17 again, he will note that it states, "For our purposes, biographical or any other kind of background information would be of little more than corroborative value." (Emphasis supplied.) I proceed to point out that biographical information may also be of heuristic value. I am well aware that such information may be bootlegged to students by teachers. I allude to the fact in this same footnote and elsewhere. But in other cases biographical information is not supplied or otherwise known to the reader, and in some cases it cannot be, since even the name of the author of a story may be unknown. Clearly, biographical knowledge does not play an indispensable role in response.

I believe that I am perfectly forthright both in acknowledging my indebtedness to I. A. Richards and in paying tribute to the value of Richards' work. Mr. Fiedler makes the words "somewhat resembles" seem inadequate by disregarding the formulation actually linked with those words (see p. 98) and substituting another which does not occur until

170 pages later. Having unjustly charged me with understating my indebtedness, Fiedler tries to make restitution by saying, "Perhaps Lesser feels his position differs from the earlier...one in placing greater emphasis on unconscious elements," but the word "perhaps" seems careless or disingenuous. I explicitly differentiate my position from Richards' in two ways, of which this is one. (The other is that Richards lacked a psychology, such as Freudian ego psychology, which would enable him to "point"—to show how his intuition about the ordering of impulses worked out in specific instances.)

Mr. Fiedler is guilty of a more basic and pervasive misreading when he charges that my insistence that fiction satisfies emotional needs causes me to underrate the cognitive functions of art. I do not treat the conscious cognitive responses to fiction at any great length, but I thought I had been quite careful to explain the reason:

The nature of the conscious cognitive activity involved in response to fiction was outlined in Chapter VIII. If the importance of this activity has not been stressed, it is because it has long been emphasized in esthetic theory and is generally appreciated. Great fiction is the product of wise and finely adjusted minds. It is patterned: it shows us a given action in its entirety, furnishing us with all the information necessary for understanding it, excluding what is not, and tracing causal relationships. It is our experience filtered through an intelligence and made meaningful—like all art, a joy and a comfort to turn to when we are wearied by the confused face of reality. Entirely on the basis of what it has to say to the conscious intelligence, fiction is an unsurpassed medium for increasing our understanding of the human predicament and our own situation. (p. 234)

I should think that not only this paragraph but also my book as a whole would convince any fair-minded reader that it would never occur to me, either "as a Freudian or a right-minded liberal American" to question the cliché that "there is a rival truth to that arrived at by the 'scientific method'." (Mr. Fiedler is here building up to the equally baseless charge that I see Freud only as a scientist, not as a humanist. I ask him to re-read Chapters II and XI, among others. Far from conceiving of Freud as depending on statistics, if it is any comfort to Mr. Fiedler, let him know that I like to goad my scientific friends by reminding them that the psychological masterpiece of our century, The Interpretation of Dreams, was based on a sampling of one.)

Far from underrating the cognitive functions of literature, I try to give it an extra dimension—and I should think Mr. Fiedler might have noted this—by pointing out the extent to which the satisfaction we secure

from reading is a product of our unconscious perception of what a story has to tell us about our nature, our problems, and our situation. But any departure from dogma appears to make Mr. Fiedler nervous: he is determined to believe that I must fall into error if I do not confine myself to his notions of the functions of art. So he resorts to either-or reasoning to prove me in error. I think of Freud as a scientist; therefore I cannot think of him as a humanist. I would be interested in testing the validity of the idea of unconscious response to fiction; therefore I am intent on "dehumanizing the humanities." (Right now the conscious understanding of students of the humanities, as of other subjects, is being tested and measured, and of course there is nothing unhumanistic about this—the testing is a separate and later matter.) I am interested in trying to understand man's interest in the arts and feel that we read fiction, for example, to satisfy certain needs; therefore I think there is something "second-best" about art. I point out the readily verifiable fact that some people may secure satisfaction from fiction of dubious quality and fail to obtain it from fiction of acknowledged stature. Therefore I am "impatient with those who would define literary art in any hierarchical way." The fact is that, instead of following the easy course of paying my pious respects to great literary works and thumbing my nose at the inferior ones, I make a stab at least at the difficult task of defining the differences between them. As a case in point I might mention my discussion (pp. 254-259) of the ways in which good and meretricious fiction deal with painful aspects of experience.

Mr. Fiedler's final criticism is not the result of either-or reasoning, but does reflect a misunderstanding of my position. It is precisely because I feel that the greatest art contributes to interpsychic harmony that I condemn art which judges human weaknesses too pitilessly. Such art is so much in the service of the superego that it slights the claims of the other parts of the personality; thus it cannot, and does not, fully satisfy a mature reader. No "extra-literary" judgment is being smuggled in here, as Mr. Fiedler fears. On the contrary, what I am attempting to do is to explain why we do not respond as readily and fully to art which shows little sympathy with human weakness as we do to art touched by compassion—why, for example, for all its greatness, Madame Bovary will never move us as Anna Karenina does. Instead of either exhorting the reader to accept some standard of my own of right or wrong, or showing the reader that I accept his—and it is in one or the other of these tasks that the kind of moral criticism to which I object is always engaged, surreptitiously if not openly—I am trying to reconstruct and explain the actual basis of the reader's response.

Simon O. Lesser
Croton-on-Hudson, N.Y.

OTHER BOOKS RECEIVED

** Brief comments here do not preclude fuller reviews in later issues.

Maud Bodkin — Archetypal Patterns in Poetry: Psychological Studies of Imagination. New York: Vintage Books, 1958. (A paper-back reprint.) Pp. xvi+324+index. \$1.25

[This reprinted classic, together with the same author's Studies of Type Images in Poetry, Religion and Philosophy (1951) will be reviewed in the next issue.]

Sigmund Freud and D.E. Oppenheim — Dreams in Folklore. Preface by Bernard L. Pacella; translated by A. M. O. Richards; edited with

an introduction by James Strachey. New York: International Universities Press, 1958. Pp. 111, including both English and German texts. Mss. page and letter reproduced. \$3.00.

[One of the few Freud writings or collaborations not included in the Collected Works.]

Richard W. Nice, ed. — Crime and Insanity. Introduction and conclusion by the editor; eleven contributors. New York: Philosophical Library, 1958. Pp. vii+280, including index. \$6.00.

BIBLIOGRAPHY (XXX)

Offprints Received

From Dr. Henry W. Wells:

Theodora Ward, "Ourself behind Ourselves: An Interpretation of the Crisis in the Life of Emily Dickinson," Harvard Library Bull., X, 1 (Winter 1956), 5-38.

The source of the author's psychodynamic inspiration (although not specifically mentioned) is implicit in the following quotation:

With the horror of finding that her last hold on reality had given way, she was plunged into the merciful void of unconsciousness, where contact with the roots of being might once more be found.... With intense condensation and clarity she described [in the poem 'Alone, I cannot be'] the coming above the threshold of consciousness of a visiting host, unidentified, uncontrollable, but not malign. (p. 22)

From the authors of the papers received:

Frederick J. Beharriel, "Freud and Literature," Queen's Quarterly (Kingston, Ontario), LXV, 1 (Spring 1958), no pagination [8 pages].

In this article-review on the last volume of the Jones biography, the author squarely approaches the problem of the "abuses" of psychoanalytic theory in "peeping-Tom" biographies... and a spate of second and third rate 'case-history' studies, and goes on to set himself the following problem in his own brief study:

The result has been widespread antipathy or indifference to psychoanalysis, and a lack of enthusiasm for an essential task, the study of the Freudian element in those authors who deliberately use the symbols and adopt the assumptions of psychoanalysis, and who therefore cannot be fully understood without recognition of those symbols and assumptions. What is the relative importance of this current in twentieth century literature? It is in order to establish, from a neutral viewpoint, whether Jones's belief in Freud's importance is justified, that a rapid survey is here attempted, a kind of poll of significant writers' attitudes to and use of psychoanalysis. (Second page)

The authors considered are British, American and continental. Professor Beharriel refers to the 1945 edition of Freudianism and the Literary Mind, but not to the recent revised edition.

William Bysshe Stein, "The Old Man and the Triple Goddess: Melville's 'The Haglets'," ELH, 25, 1 (March 1958), 43-59,

---, "New Testament Inversions in Crane's Maggie," MLN, LXIII (April 1958), 268-272,

---, "Santayana and Literary Tradition," Ibid., (Jan. 1958), 23-25,

---, "Buddhism and The Heart of Darkness," Western Humanities Rev., XI, 3 (Summer 1957), 281-285.

From Recent Journals

From The Victorian Newsletter, No. 13 (Spring 1958):

Elizabeth Cox Wright, "The Significance of the Image Patterns in Meredith's Modern Love, 1-9,

Joseph H. Dugas reviews Patricia Thomson, The Victorian Heroine: A Changing Ideal, 1837-1873. (See VII, 3, 44), 17-18,

Richard D. Altick reviews Leon Edel, Literary Biography (University of Toronto Press, 1957), 9-10.

Professor Altick comments in part as follows:

Probably the greatest usefulness of Mr. Edel's book is that it reminds us, in an era when to many critical consciences the so-called "biographical fallacy" is equivalent to the unforgivable sin, that biographical evidence, shrewdly weighed and judiciously applied, is an invaluable adjunct to criticism. Opinion may differ on whether or not Mr. Edel overstates his case for the biographer's adoption of psychoanalytical techniques... In Mr. Edel's view, however, "The psychoanalyst, reading the pattern of the work, can attempt to tell us what was wrong with the artist's mental or psychic health. The biographer, reading the same pattern in the larger picture of the human condition, seeks to show how the negatives were converted into the positives... the triumphs of art over neurosis, and of literature over life."

The effective use Mr. Edel makes of such techniques in the cases of Henry James and (in the present book) Willa Cather would be enough, I should think, to disarm skeptics. (p. 9)

Professor Altick's statement is echoed in a recent statement by an eminent biographer of Dr. Johnson:

James L. Clifford, "The Complex Art of Biography; or, All the Doctors Johnson," Columbia Univ. Forum, I, 2 (Spring 1958), 32-37,

in which Professor Clifford writes,

A twentieth-century biographer is constantly faced with the problem of how much to use modern psychological techniques. Should he, or should he not, use Freudian analysis on his subject? Should he isolate certain patterns and symbols which crop up in the evidence and use them as the basis of his characterization? If he does, how certain can he be that his hypothesis is correct? Is it ever safe to analyze someone who is dead, when it is so difficult to find the truth about the living? One thing is obvious: the new techniques provide opportunities for greater variation in interpretation than ever before. By using analytical methods excellent scholars may come to diametrically opposed answers, after studying exactly the same evidence. (p. 36)

In his own Johnsonian News Letter, Professor Clifford has something more to say on the same subject. In

"The Art of Biography," XVII, 3 (October 1957), 1-3,

he comments on Professor Edel's work noted above, and also on

John A. Garraty, The Nature of Biography (New York, Knopf, 1957)

and

Dana K. Merrill, American Biography: Its Theory and Practice (Portland, Maine, Bowker Press, 1957).

In the section on recent articles we note

A. E. Dyson, "The Ambivalence of Gray's Elegy," Essays in Criticism, July 1957.

The first four issues of Abstracts of English Studies (Vol. I, Nos. 1-4) contain digests of the following:

Wayne Burns, "'In the Penal Colony': Variations on a Theme by Octave Mirbeau," Accent, XVII, I (Winter 1957), 45-51,

Edward Stone, "The Many Suns of The Red Badge of Courage," Amer. Lit., XXIX, 3 (Nov. 1957), 322-326,

William G. McCollom, "The Downfall of the Tragic Hero," Coll. Eng., XIX, 2 (Nov. 1957), 51-56,

Philip Williams, "The Birth and Death of Falstaff Reconsidered," Shakespeare Quarterly, VIII, 3 (Summer 1957), 359-365 [Falstaff as a King-father surrogate],

William Wasserstrom, "The Lily and the Prairie Flower," Amer. Quarterly, IX, 4 (Winter 1957), 398-411,

Kenneth E. Eble, "Howells' Kisses," Ibid., 441-447,

Oscar Cargill, "Henry James' 'Moral Policeman': William Dean Howells," Amer. Lit., XXIX, 4 (Jan. 1958), 371-398,

Seymour L. Gross, "Hawthorne and the Shakers," Ibid., 455-463,

Eugene Goodheart, "Dickens' Method of Characterisation," The Dickensian, LIV, 1 (Winter 1958), 35-37,

Roger Asselineau, "Tennessee Williams ou la nostalgie de la pureté," Etudes anglaises, X, 4 (Dec. 1957), 431-443,

Henry Gifford, "W. D. Howells: His Moral Conservatism," Kenyon Review, XX, 1 (Winter 1958), 124-133,

Robert Allen Durr, "Hawthorne's Ironic Mode," New Engl. Quarterly, XXX, 4 (Dec. 1957), 486-495,

Diana Trilling, "A Letter of Introduction to [D. H.] Lawrence," Partisan Rev., XXV, 1 (Winter 1958), 32-48,

Walker Percy, "Metaphor as Mistake," Sewanee Rev., LXVI, 1 (Winter 1958), 79-99,

James F. Light, "Violence, Dreams, and Dostoevsky: The Art of Nathanael West," Coll. Engl., XIX, 5 (Feb. 1958), 208-213,

Patrick Cruttwell, "Second Thoughts: IV. I. A. Richards's Practical Criticism," Essays in Crit., VIII, 1 (Jan. 1958), 1-15. [Helmut Gerber's digest of this article reveals it as a farrago of nonsense about the inconsistency [sic] of the function of critic with that of semanticist-psychologist.]

Ralph Cohen, "Association of Ideas and Poetic Unity," Philol. Qtrly., XXXVI, 4 (Oct. 1957), 465-474,

Henry G. Fairbanks, "Hawthorne and the Vanishing Venus," Texas Studies in Engl., XXXVI (1957), 52-70.

From The Explicator, Vol. XVI:

Margaret Church's explication of Kafka's A Country Doctor, 8 (May 1958), No. 45,

Robert C. Fox's explication of Christopher Fry's Venus Observed, Ibid., No. 47.

From the 1957 Check List of Explication (included with the Index for Vol. XVI):

Rufus L. Blanchard, "Metamorphosis of a Dream," SR, LXV (Autumn), 694-702 [Conrad Aiken, Mr. Arcularis],

Harold C. Goddard, "A Pre-Freudian Reading of The Turn of the Screw," 19th C. Fict., XII (June), 1-36,

John Lydenberg, "The Governess Turns the Screw," Ibid., 37-58,

John Silver, "A Note on the Freudian Reading of 'The Turn of the Screw'," Amer. Lit., XXIX (May), 207-211,

Edward G. Schwartz, "The Novels of Nathanael West," Accent, XVII (Autumn), 251-262.
